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TO CORRESPONDENTS.

The HORSE-RACE-LOTTERY ADVERTISEMENTS sent by Messrs. N. and P. cannot be inserted in the Musical Times, as the proprietor considers the tendency of such lotteries highly immoral, and the direct cause of much crime. It might be supposed that a consideration of the expense and trouble incurred by the promoters of such schemes would be sufficient to awaken attention to the mathematical disadvantages under which all subscribers labor: but it is to be feared, from the thousands of pounds which are expended in advertising these lotteries, that too many are induced thus to lose their money.

Correspondence.

To the Editor of the "Musical Times."

SIR,—Will you afford me a few lines of your valuable space to enable me to protest against the growing nuisance of ENCORES?—I was present the other evening at Her Majesty's Theatre to see the "Luciadi Lamamoor," and I endeavoured to enter into the illusion proposed on the stage, to believe that I was really beholding the sad scenes which are presented: many absurdities in a musical representation militate strongly against realizing such an illusion, but surely the encoring the malediction scene is a crowning folly. The combined conceptions of the musical composer, and the execution of the singer, have, perhaps, succeeded in bringing before you a vivid picture of the sudden despair and consequent wrath of the ill-used Ravenswood, and just then you see Mr. A.B.C. forgetting his rage, bestowing some twenty bows on the audience, and then again he makes the discovery, succeeded by rage, which on repetition becomes buffoonery. I was most indignant at the want of taste in any artiste thus to consent to lower his art; but I find that the folly is not of recent date, and that because some famous *cursing Tenor* last year was encored in this place, it would have been considered a failure in the present instance had it not been redemanded. It would have been only possible to exceed the absurdity of the whole thing by encoring the dying agonies of the last scene in the opera.

I have often found this making an encore the test of success, a very severe infliction on an audience, where the friends of a debutant will insist upon the repetition of some poor effort, against the general coldness and silence of a whole room, in order that the critics may report the encore; and there is no doubt that the fact of journals always recording an encore as a criterion of success helps to increase the evil. So great is the dread of this infliction, that I have known many audiences restrain the applause which had been well merited; and we may in part trace the difference which exists between the enthusiasm of an English and an Italian audience, to the exemption of the latter from this plague.

The habit of encoring is almost entirely confined to England, and on many accounts it is most destructive to the best interests of the art; inducing many singers and players on public occasions to choose music of a clap-trap nature, rather than what is good, and even when an encore is best deserved, it is always an anti-climax. I should not have troubled you with this long letter, had I not hoped, that pointing out the absurdity of the repetition malediction would in itself do good; but I think that you and your brother-critics might also do service by explaining, that an encore is not always a criterion of the worth, either of the performer or of what he executes.

I am, Mr. Editor,

Your obedient Servant,

COMMON-SENSE.

HENRY FIELD. (*From the Bath Herald.*)—On Saturday last (May 20), Mr. Henry Field and Mrs. Belville Penley gave a morning concert at the Assembly-rooms, which was attended by a numerous company. The room was quite full, indeed crowded, and although admirably ventilated, the effect of our rapidly-developed summer was evidently felt, and was doubtless the immediate cause of the sudden indisposition of our great pianist, and which proved, by the immediate anxiety and heart-felt sympathy of all present, how high he was held in estimation, not only for his rare knowledge of music and wonderful power of execution, but for his private worth and generous conduct on all occasions. Mr. Field played Kalkbrenner's "Marche et Polonaise" in his own brilliant manner. For nearly half-an-hour the spell-bound company listened with intense delight to the achievement. Never was the great master heard to more advantage—the flattering testimony in favour of himself and his beloved sister which such numbers proved, had excited him to, if possible, unusual excellence. During his next piece, in the second part, from Prudent's "Les Huguenots," the least cultivated of musicians must have discovered that, after playing for about ten minutes, there was blended with his accustomed power and taste another element—confusion—and we marvel that some of his friends did not stop the performance before his tremulous last note, when there was a general whisper that Mr. Field was fainting: the attack, however, was of a much more serious nature, being, as we learnt, congestion of the brain. Medical aid was promptly found, and every attention paid to the sufferer, who, under the skilful treatment of the professional gentleman who attended, in a short time evinced signs of returning animation, and the anxiety of his many friends was greatly relieved by its being publicly announced by Mr. B. Taylor that Mr. Field was better.

[Since the above was written, we are deeply concerned to state that an unfavourable change in the symptoms of Mr. Field's illness took place on Thursday morning, and notwithstanding the skilful attentions of the most eminent of the faculty in this city, he gradually sank under the attack, and expired at half-past four o'clock yesterday morning (Friday, May 26.) In the death of this highly-talented and most estimable gentleman, the profession of which he was so distinguished an ornament has sustained an irreparable loss, whilst the heart-stricken relatives are left to mourn over the sudden withdrawal from them of one of the best and most affectionate of men. Public sympathy has been unusually manifested, and a gloom has been thrown over the city which time alone can dispel. Throughout the whole of that day groups of mourning friends were to be seen lamenting over the melancholy event which has, in the midst of apparent health and strength, cut off, in the prime of

life, a man whose many amiable qualities justly entitled him to the respect and admiration of all who had the pleasure of his acquaintance. We are indebted to a friend for the following, which will be read with interest by those of our fellow-citizens to whom Mr. Field was known, either personally or in his professional character :—

“ Mr. Henry Field exhibited a genius for music at a very early age, and commenced his professional studies under the late Mr. Coombs, of Chippenham, but he was principally under the tuition of his father. When only ten years old he played a duet on the piano-forte with his parent, at a concert given in this city. Many of his friends have some very beautiful *morceaux* of his composition in their possession, but he would never consent to their publication, though earnestly requested to do so. Besides his musical acquirements, he was a superior classical scholar, and a very accomplished linguist, speaking French and Italian like a native, and understanding well Spanish and German. His malady was a paralytic seizure, and hopes were entertained of his recovery until Tuesday evening, when inflammatory symptoms of the brain occurred, and death terminated his existence after five days' illness. He exhibited patience and resignation to his last moments, and a sincere spirit of devotion. He was universally beloved and respected by numerous friends, and was of a most liberal spirit towards his professional brethren, always ready to acknowledge and encourage the merits of others.” He was in his 51st year.]

Brief Chronicle of the last Month.

The *Musical World* has this paragraph on the Two OPERAS.—“ We believe it is now pretty generally believed that the two Italian Operas will be merged into one next season. Arrangements are thus confidently spoken of :—The Haymarket is to be the theatre ; Mr. Delafield, the lessee ; Mr. Mitchell, the manager ; Mr. Costa, the composer and director of the orchestra. Mr. Lumley will retire upon his laurels. Covent Garden will be turned into an English Opera, with Mr. Balfe as music-director. Whether Mr. Beale will undertake the management, we are not yet at liberty to predict.—[The above is from a correspondent in whom we place implicit faith. We should suggest, however, the words ‘ the season after next ’ to be substituted for ‘ next season.’—Ed. M.W.]”

THE CHORAL FUND.—This institution was founded some years ago for the benefit of distressed choristers, in whose aid the funds derived from subscribers, &c. are distributed. An annual concert is given, the receipts of which are devoted to the same object. The concert for the present year took place in the Hanover Square Rooms. The attendance was crowded, and the programme highly attractive.

SACRED HARMONIC SOCIETY.—Haydn's *Creation* will be performed on Friday next, with Miss Lucombe, Mr. S. Reeves, and Mr. H. Phillips in the principal vocal parts.

THE ROYAL SOCIETY OF MUSICIANS.—The annual performance of the *Messiah*, which is given to the subscribers to this excellent charity, takes place—the rehearsal on the morning of the 12th of June, and the performance on the evening of the 14th of June.

MR. JULIAN KENCH, a young and rising vocalist, died on Monday last. He was only 25 years of age, and has left a widow and two children without means. The attention of charitably disposed persons is earnestly solicited to this case. Mr. Kench was a deserving artist and an amiable man, and his loss will be long and keenly regretted by his friends.

THE EASTERN HARMONIC SOCIETY.—The members of this society have lately lost the use of the fine Hall in which they used to meet in the Commercial-road, as it is to be converted into a chapel. We are glad to hear that the meetings of the society are continued, and that they have just announced a public performance of Mozart's *Twelfth Mass*, and Mendelssohn's *Hymn of Praise*, on the 12th of June, to take place in the East India Road School, Poplar.

THE YORK CATHEDRAL ORGAN.—There are in this magnificent organ (unquestionably the largest in the world) 80 stops and 8000 pipes. The great manual contains 4818 pipes ; the swelling organ, 1586 ; the choir organ, 1399 ; and the pedal organ, 200 pipes. It has eight bellows, eight couplers, eight composition pedals, and eight wind trunk valves. The compass, including the pedal organ, is seven octaves, from CCCC (32 feet) to C in alt.

MUSIC IN INDIA.—A correspondent writes—“ I have just received a letter from the Rev. R. T. Noble, a Missionary at Masulipatam, who says, ‘ Your singing books, you will rejoice to hear, are in great requisition. More than fifty out of the seventy young men in my school are at their own request learning to sing, of course the praises of Jehovah Jesus.’ ” These books were kindly presented by Mr. Cowderoy to the Missionary, and were Dr. Mainzer's instruction books and choruses. It may interest the readers of the *Musical Times* to learn, that 50 Hindoo youths in one town, many of them of high caste, are learning to sing by note, and singing christian hymns.

JACKSON'S ORATORIO, “ THE DELIVERANCE OF ISRAEL.”—We are glad to find that this Oratorio, of which we have had occasion to speak several times in high praise, is to be given at York, on the 12th of July. The popularity which this English work maintains in Yorkshire, the native place of the Author, is against the usage of a prophet receiving no honor in his own country. Mrs. Sunderland, Miss L. Pearce, Messrs. Lockey, A. Novello, and H. Phillips are engaged for the principal parts.

WORCESTER HARMONIC SOCIETY.—This Society gave their first Concert for the present season on May 8th, at the City and County Library, to a crowded audience. The programme consisted of Purcell's grand Jubilate in Dr. Mendelssohn's beautiful Psalm, “ As the hart pants,” and a selection from the *Messiah*, *Creation*, and *Israel in Egypt*. The principal singers (residents in Worcester) acquitted themselves most satisfactorily. Mendelssohn's beautiful composition, performed on this occasion, we believe, for the first time in Worcester, was excellently given, and the chorusses were most effective. The choruses were given throughout in a most spirited manner, displaying considerable precision and steadiness. We sincerely trust that when the Society have obtained the use of a larger room, which we hope they soon will do, as it must be apparent enough that their efforts now are much confined, some arrangements will be made again to unite the instrumental with the vocal strength of Worcester.—*Worcester Chronicle*.